THE RARE COLLECTOR

NO. 9

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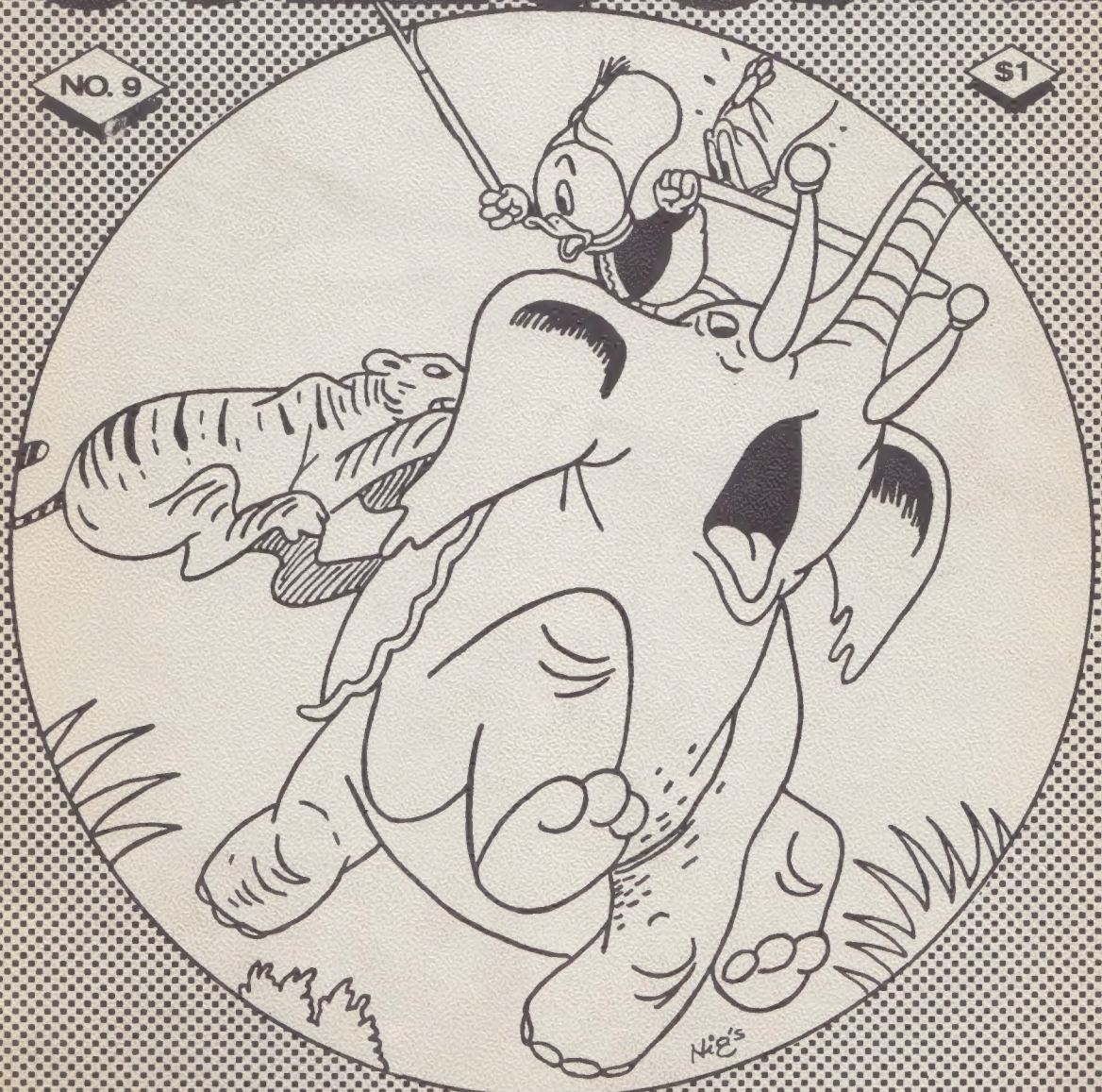

THE STAFF OF THE BARKS COLLECTOR WISHES YOU A SAFE AND SANE SUMMER AT THE BEACH! HAVE FUN!
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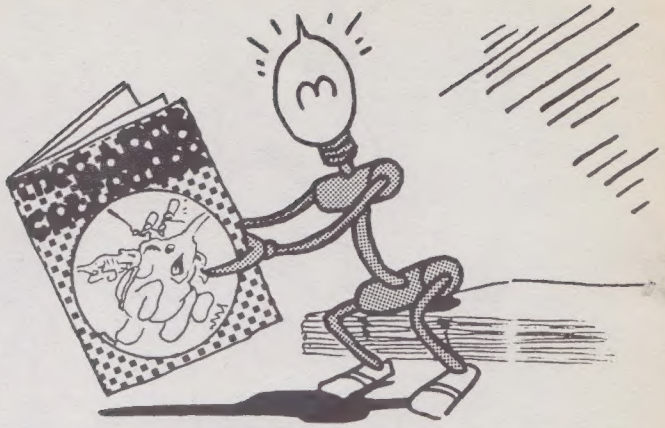
EXIT
EXIT '78

THE BARKS COLLECTOR



CONTENTS

PUBLISHER: JOHN NICHOLS
EDITOR: THOMAS GIBSON

THE OTHER DUCK MEN The careers of artists Al Taliaferro and Jack Hannah, as related by JIM KORKIS 5

FOUR-COLOR FINANCE A review of the new Overstreet Price Guide and what it means to collectors by HIGS 10

COMICS ECONOMICS Get the right book for the right price in 1978, an important article by THOMAS GIBSON 15

PORTFOLIO A special to The Barks Collector spotlighting our popular artist HIGS 20

ADVERTISEMENTS 25

THE BARKS COLLECTOR #9 Summer 1978. Published about every two months at P O Box 1906, Suffolk, Va., 23434. Contents copyright (c) 1978 for the contributors. All Disney characters (c) 1978 Walt Disney Prod. Designed by Gate.

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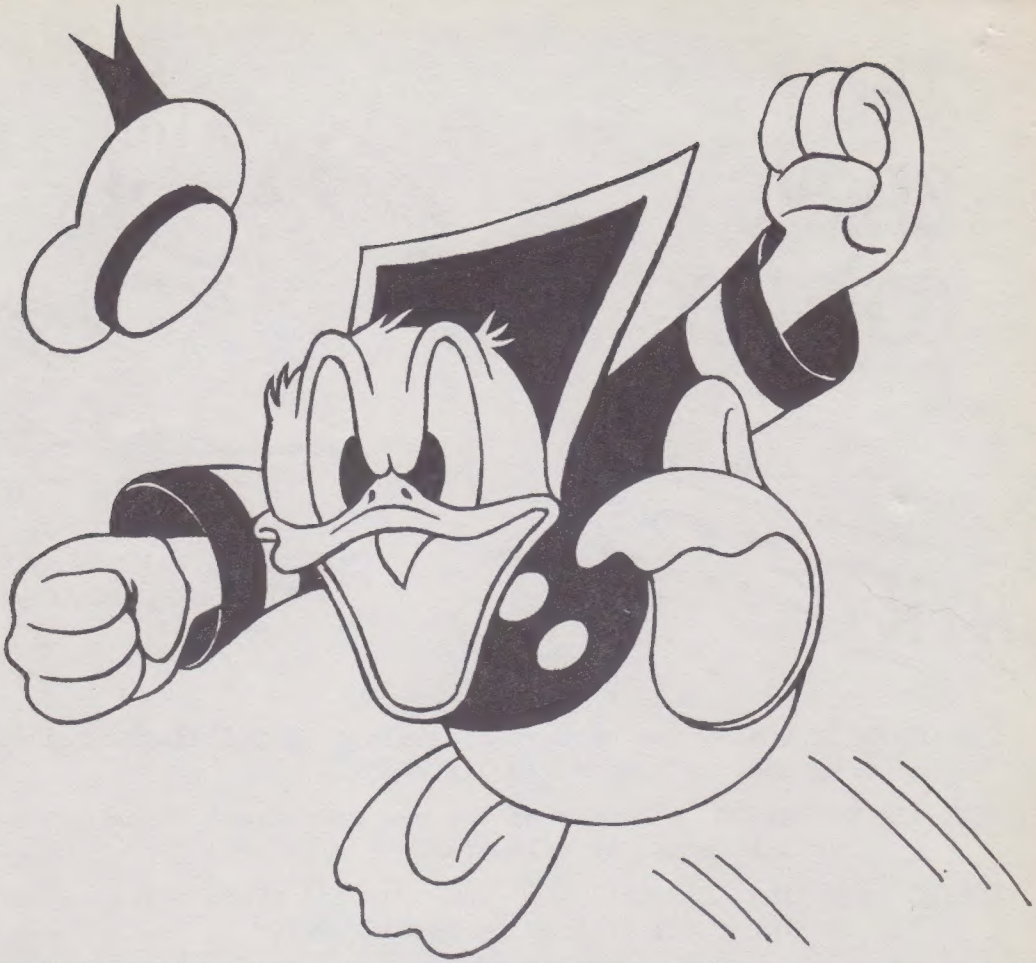


Editorial

The Barks Collector would like to thank everyone who has written. We need your opinions, in order to know what kind of articles and artwork you most want to see. We regret that due to limited space, and since most letters to us would not be of interest to the general readers, we can't at present have a letters column. However, we would be glad to answer any letter, any question you might pose concerning Carl Barks, Donald Duck, etc., if you would please enclose a SASE with your inquiry.

We express our extreme gratitude to that loyal group of hard-core supporters who make each issue a reality, and that is the contributors. The content of each issue is compiled solely from copy that is sent to us by our readers. If you can illustrate or write an article, please be encouraged to do so; and please don't be discouraged if it doesn't see print right away. Many fine drawings that are sent to us are unusable because they are too large or drawn with the wrong type ink. But if you take the time to send us something, we'll at least let you know how you're doing. Until next issue, then.

JIM KORKIS

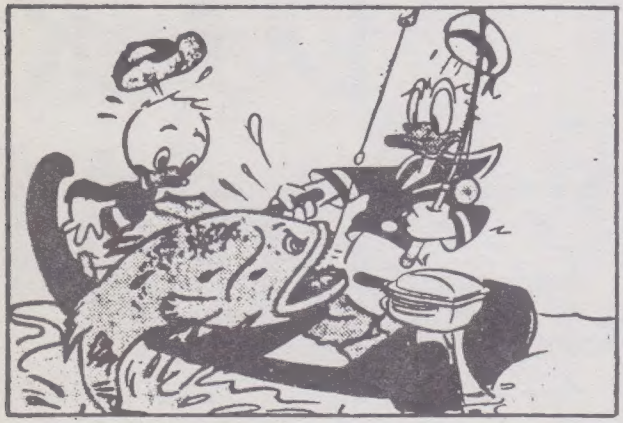
THE OTHER DUCK MEN

Before Duckburg became the official residence for Donald Duck, it was often implied that he lived in Burbank, the home of the Walt Disney Studios. Perhaps it would have been more accurate to state that Donald lived in a little community named Glendale that was right next door to Burbank. Glendale housed Donald illustrators Jack Hannah, the late Al Taliaferro, Frank Grundeen, and the famous duck voice of Clarence Nash.

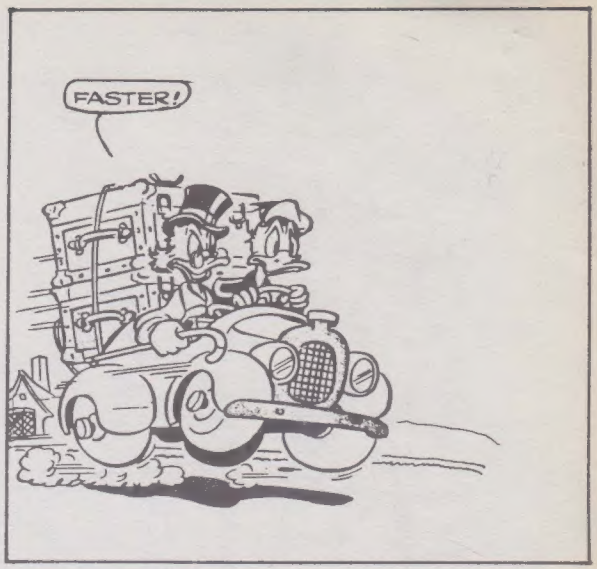
But it is Donald who receives all the attention. Donald stars in parlor games, card tricks, dolls, on hats, baby spoons, bed spreads, ashtrays, rubber rafts and milk mugs. He is a national figure, a patriot selling victory bonds during World War II; lambasted by the Chilean Communists as a 'class enemy' of 'bourgeois decadence' and imitated by the Rummanian Communists to teach little Rummanians how to be good citizens of a Soviet country.

Surly, uncooperative drunks hauled into police stations claim to be Donald Duck. Pranksters change their legal names to Donald Duck, and perhaps a full generation of real children of the real Duck family may bear the name Donald. For example, a young British Donald Duck saved his younger sister and brother from a fire in 1967; in 1958, Donald Duck of London was fined for driving with a defective muffler; and a local 1956 Donald was arrested for strolling naked except for a duck hat.

Donald Duck is alive. He is recognized instantly all over the world, and there have been other people besides Carl Barks who have helped shape his existence into legend.



Before he died on February 3, 1969, C. Alfred 'Al' Taliaferro illustrated the Donald Duck comic strip which appeared in so many papers. Born in Colorado, Al's parents brought the family to Los Angeles in 1918. Between 1924, the year he graduated from Glendale High School, where he filled yearbooks with his early cartoon efforts; and 1931, the year that he joined the Walt Disney Studios, Al attended art school and designed light fixtures for an electric firm.



Taliaferro's creative efforts began with the Silly Symphonies. Taliaferro recalled when he first broached the idea of putting the crazy duck of the Disney Silly Symphony series into comic strip form. 'I ran into Walt in the hall one day and told him I thought it would be a good idea to do another strip using Donald Duck. Walt had a habit of raising his eyebrow and you'd know you'd hit a cord somesomewhere.'

Back in 1938, Disney immediately contacted King Features Syndicate to see if they were interested in the duck strip. They were. A year or so later, Taliaferro went to New York on his own to sell the idea of a Sunday comic page for his pal, Donald Duck, and succeeded.

Until he started the Sunday comic page, Mr. Taliaferro wrote the gags to go with his cartoons. 'Personally, I loved to do the gags myself but it just got to be too much for me,' recalled Al. Bob Karp of Santa Rosa mailed the gags to Al to illustrate. With joke in hand, it only took Tal-

DONALD DUCK
REG U.S. PAT. OFF.
COPR. 1955 BY WALT DISNEY PRODUCTIONS
WORLD RIGHTS RESERVED
UNCA DONALD, WILL YOU TELL ME HOW TO SPELL A WORD?
YOU KNOW I WANT YOU TO LEARN HOW TO USE THE DICTIONARY..NO!
WELL, MAY I USE YOUR BIG ONE?
SURE, GO AHEAD!
INFORMATION...
HELLO, LADY, HOW DO YOU SPELL 'PNEUMATIC'?
DICTIONARY
Walt Disney
DISTRIBUTED BY KING FEATURES SYN.

iaferro a matter of moments to transfer the gag to paper. Al said he was never at a loss how to illustrate a gag, although more than once he has been the victim of his own best efforts.

He learned the hard way, for instance, not to use his own telephone number in a comic strip. One day he did, and the number of calls he got was enough to convince him never to use it again. He remembered, too, one cartoon strip which the telephone company objected to because its message was giving the idea of chopping down telephone poles. This was not the artist's intention, Taliaferro recalled.

All illustrations this and preceding page by Al Taliaferro.

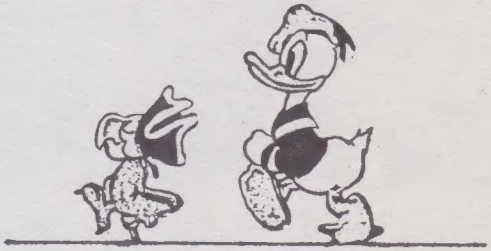
Bolivar, the bounding St. Bernard of early Donald Duck days, was a victim of this same kind of cartooning circumstance. Though the dog was accepted graciously enough by duck readers in the United States and most of the rest of the world, he was not well received in Bolivia. The Bolivian government accused Disney of making fun of the country's national hero, Simon Bolivar, and demanded that Bolivar be discontinued immediately. Bolivar was no more.

In the days when women wore hats, Mrs. Taliaferro's hats always found their way to the heads of the fat old ladies in her husband's strips. But then, she also has a hand drawn valentine to show for each of their 33 years of marriage.

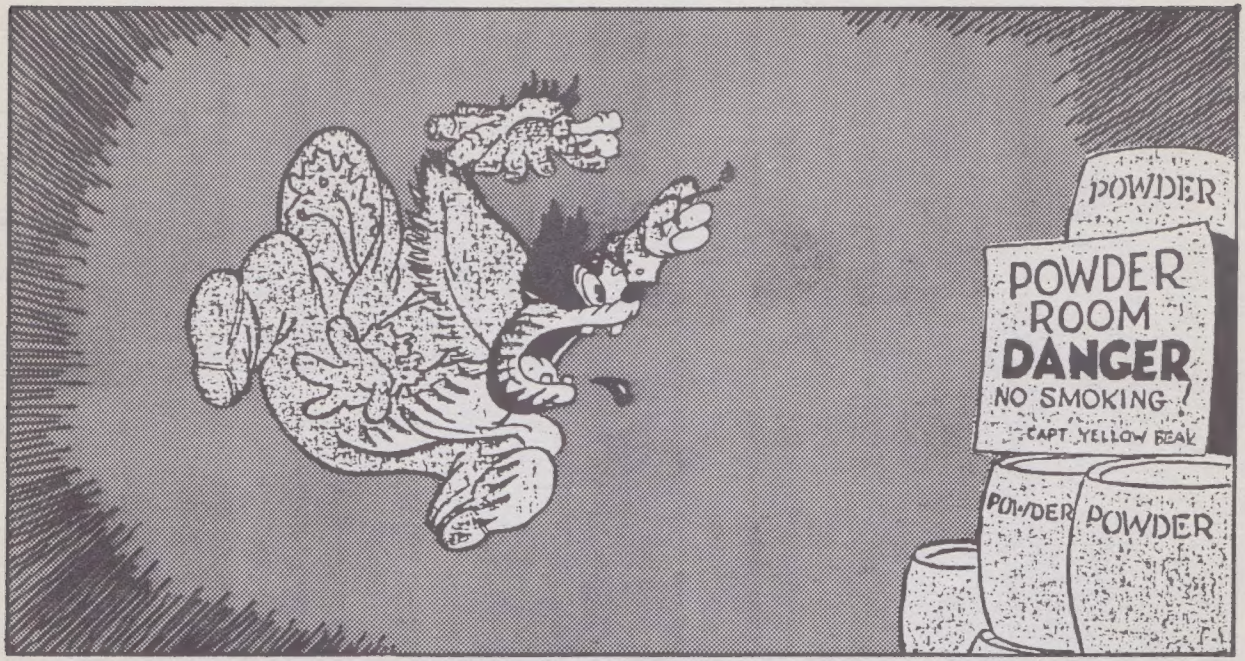
Taliaferro, the man who claimed to have created Huey, Dewey, Louie and Grandma Duck, was making plans for a vacation in Hawaii when he succumbed after a long illness.

Shortly thereafter, the strip was taken over by Frank Grundeen. Grundeen, born in New York City, joined the Disney organization in 1936, after studying at the National Academy of Design in New York, Los Angeles Art Center, and UCLA. As an animator he worked on 'Snow White,' 'Bambi,' 'Pinocchio,' 'Fantasia,' and 'Dumbo.' Although he freelanced in advertising design, his first professional strip was Donald Duck.

Even more influential in the Ducks' career was Jack Hannah. Carl Barks and Jack Hannah were partners in the 'duck unit' of the Disney story department, and volunteered to turn out a comic book version of 'Donald Duck Finds Pirate's Gold.' 'Pirate's Gold' was to have been a feature cartoon, until Walt Disney ordered it shelved. Barks illustrated 32 of the comic book's 64 pages; Hannah illustrated the rest in a style that is almost indistinguishable from Barks'. The Harry Reeves/Homer Brightman story was adapted and broken down into comic book panels by Bob Karp, the gagman for the Donald Duck newsnewspaper strip.



As a young art student, Hannah wanted to be a poster designer. Then the depression hit and he was thrown, as he put it, 'Out into the wilderness.' In 1933, he got a job as a cartoonist with Walt Disney Studios. After five years as an animator, Hannah worked in the story department where plots for the cartoons were developed. He and Barks worked as a team to 'throw gags around, and come up with the basis for the story. Then they'd 'storyboard' the cartoon, which means to draw it out roughly like a comic book. These would be taken to Walt who would give his opinion. Walt had a great story mind.'



After five years in the story department, Hannah talked Disney into letting him direct cartoons. In 17 years as a director, he worked on close to 100 cartoons, mainly with Donald Duck, Chip'n'Dale and Humphrey the Bear. He also directed 14 hour long television shows, including many skits with Walt Disney at his desk talking to Donald Duck.

While he was directing, Hannah worked very closely with Disney. 'Walt would view the first rough cut. He knew just when to add the spark that would make a sequence or picture great instead of mediocre. He was very exacting and sometimes short tempered, but he was also one of the most gracious men I've ever known. What Wald did for character animation can't be equaled by anone else in the world.'

Above, Jack Hannah. Preceding page: Top Left, Frank Grundeen; others by Hannah.

Last year, Hannah, who had since retired, was asked by the Disney Studios to direct the School of Character Animation at Cal Arts in Valencia. Throughout his career, Hannah has painted oils in his spare time, and acquired a 'fair name as a landscape artist' and his paintings are displayed in galleries throughout the West. His teaching has cut his painting time in half, but he said, 'The program was started with the knowledge that Walt would have wanted this. We're carrying on the great art of character animation which has been greatly neglected since his death.'

These are very short glimpses of men other than Barks who helped create and shape the character of Donald Duck. Much of this information only skims the surface, but it is important that these gentlemen be recognized for the vital contributions they have made. There are many unsung heroes who need their praises sung before it is too late.

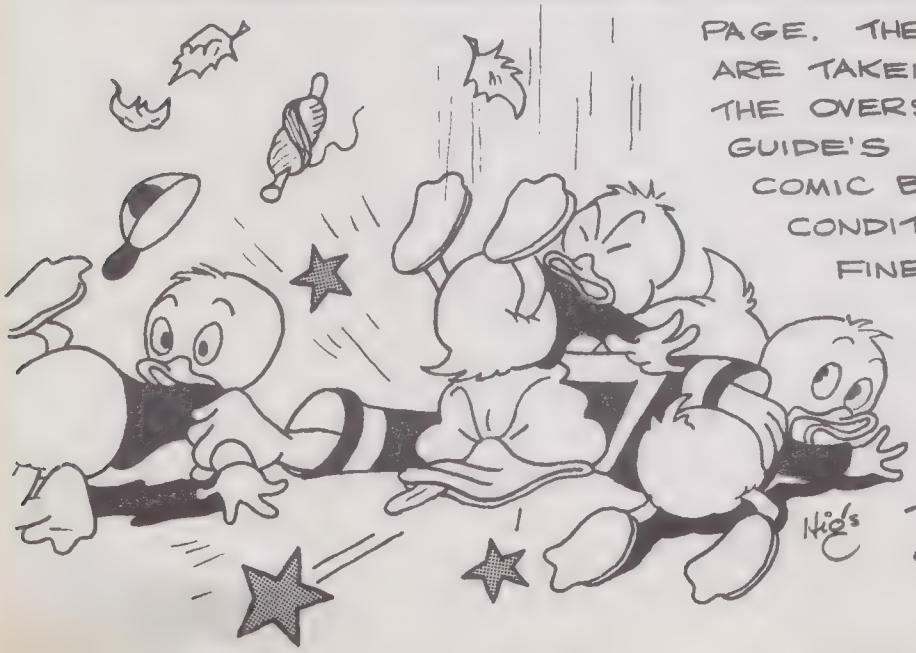
FOUR COLOR FINANCE

I THOUGHT I'D WRITE THIS LITTLE ARTICLE IN A WHIMSICAL ATTEMPT TO RELATE THE OVERSTREET COMIC PRICE GUIDE TO REALITY. IN PARTICULAR WE WILL SUPPOSE THAT COLLECTORS HAVE THEIR PERSONAL PREFERENCES IN COMIC BOOKS, AND IN GENERAL ARE WILLING TO PAY PROPORTIONATELY A HIGHER PRICE THAN CURRENTLY ACCEPTED NORMS FOR A COMIC THAT THEY CONSIDER DESIRABLE. WE FURTHER SUPPOSE THAT THE COMIC PRICE GUIDE REFLECTS IN SOME SEMI-ACCURATE WAY THESE INCREASES IN WHAT COLLECTORS ARE WILLING TO PAY (AND HENCE INCREASES IN DESIRABILITY) FOR PARTICULAR COMIC BOOKS. WE COULD THEN CONCLUDE THAT BY OBSERVING PRICE INCREASES OVER A PERIOD OF TIME, WE MIGHT BE ABLE TO DEDUCE WHICH COMICS ARE BECOMING MORE POPULAR AMONG COLLECTORS. I AM APPLYING THIS LOGIC TO BARKS COLLECTORS AND TO COMIC BOOKS CONTAINING BARKS ART, IN ORDER TO SEE WHAT KIND OF POPULARITY LIST POPS OUT.

THE BARKS COMICS I CHOSE TO PRACTICE THE AFOREMENTIONED BRAND OF ANALYSIS UPON ARE AS FOLLOWS:

DONALD DUCK: FC-9 THRU FC-223, FC-328, D.D. #26, #45, #46, #52, #54 AND #60. WALT DISNEY'S COMICS AND STORIES: #31 THRU #34 AND #98. UNCLE $CROOGE: FC-386, FC-456, FC-495, #4 AND #5. OUR GANG: #8 THRU #11. THE FIRESTONE GIVEAWAYS. MARCH OF COMICS #4, #20 AND #41. ALSO: 'KITES' GIVEAWAY, CHRISTMAS PARADE #1 AND #2, VACATION PARADE #1, AND 'ATOM BOMB'.

IN GENERAL, I SELECTED THE ABOVE COMICS BECAUSE OVERSTREET LISTS A PRICE FOR EACH **INDIVIDUAL** BOOK, RATHER THAN FOR A RANGE OF BOOKS (SUCH AS 'WDC&S 41-50'). (THE PROBLEMS IN ASSIGNING POPULARITY BASED ON PRICE FLUCTUATION TO A COMIC INCLUDED IN A GROUP OF BOOKS WITH LIKE PRICE SHOULD BE OBVIOUS.) I HAVE ALSO CHOSEN 1976 TO 1978 AS THE ANALYSIS TIME PERIOD. THE REASONS FOR PICKING THIS TIME INTERVAL ARE: 1) A SPAN OF ONE YEAR SEEMED TOO SENSITIVE TO INACCURACIES DUE TO PRICE ROUNDING AND ADJUSTMENTS FOR INFLATION, 2) TOO MANY YEARS OF STATISTICS WOULD MAKE THE DATA NON-CURRENT, 3) I ONLY HAVE COPIES OF OVERSTREET FOR 1976, 1977 AND 1978. CLEARLY, REASON NUMBER THREE WAS THE MOST COMPELLING. THE RESULTS OF MY ANALYSIS ARE SHOWN IN THE TABLE ON THE NEXT PAGE. THE PRICES SHOWN ARE TAKEN DIRECTLY FROM THE OVERSTREET PRICE GUIDE'S QUOTATIONS FOR COMIC BOOKS IN **FINE** CONDITION. I USED FINE, BECAUSE IN GENERAL IT WAS THE AVERAGE OF THE THREE PRICES GIVEN. (THOUGH **NOT** NECESSARILY THE AVERAGE OF CONDITIONS!)



Comic Prices

(BASED ON OVERSTREET FINE CONDITION)

COMIC BOOK TITLE	AVERAGE PRICE ($)			76-78 % GROWTH
	1976	1977	1978	
FC-9 'PIRATE GOLD'	750	800	1000	33
FC-29 'THE MUMMY'S RING'	525	600	750	43
FC-62 'FROZEN GOLD'	225	300	350	56
FC-108 'TERROR OF THE RIVER'	150	180	200	33
FC-147 'VOLCANO VALLEY'	97½	120	140	44
FC-159 'GHOST OF THE GROTTO'	90	100	120	33
FC-178 'CHRISTMAS ON BEAR MT.'	90	100	120	33
FC-189 'OLD CASTLE'S SECRET'	56¼	80	100	78
FC-199 'SHERIFF OF BULLET VALLEY'	56¼	80	100	78
FC-203 'GOLDEN CHRISTMAS TREE'	45	50	60	33
FC-223 'LOST IN THE ANDES'	45	50	70	56
MOC 4 'MAHARAJAH DONALD'	750	900	1000	33
MOC 20 'IN DARKEST AFRICA'	525	600	700	33
MOC 41 'RACE TO THE SOUTH SEAS'	375	400	500	33
(SCE) DONALD DUCK TELLS ABOUT KITES	750	1000	1200	60
1945 FIRESTONE GIVEAWAY	225	300	300	33
1946-1949 FIRESTONE GIVEAWAYS	185	200	200	8
COMICS AND STORIES #31	225	300	350	56
COMICS AND STORIES #32	127½	133¼	170	33
COMICS AND STORIES #33	90	100	140	56
COMICS AND STORIES #34	75	80	120	60
FC-386 'ONLY A POOR OLD MAN'	90	120	160	78
FC-456 'BACK TO THE KLONDIKE'	45	53¼	80	78
FC-495 (NO TITLE)	30	33¼	40	33
U.S. #4 (NO TITLE)	22½	26¾	35	56
U.S. #5 'SECRET OF ATLANTIS'	15	18	26¾	78
XMAS PARADE #1 'LETTER TO SANTA'	30	40	50	67
XMAS PARADE #2 'YOU CAN'T GUESS'	18¾	24	30	60
VAC PARADE #1 'VACATION TIME'	60	80	100	67
FC-328 'OLD CALIFORNIA'	30	33¼	40	33
DD #26 'TRICK OR TREAT'	15	20	24	60
DD #45 (NO TITLE)	5¼	6	8	52
DD #46 'SECRET OF HONDORICA'	9	10	12	33
DD #52 'LOST PEG-LEG MINE'	6	6	8	33

CONTINUED

COMIC BOOK TITLE	AVERAGE PRICE ($)			76-78 % GROWTH
	1976	1977	1978	
DD #54 'FORBIDDEN VALLEY'	9	10	12	33
DD #60 'TITANIC ANTS'	6	6	10	67
DONALD DUCK'S ATOM BOMB	75	100	140	87
COMICS AND STORIES #98	13½	16	24	78
OUR GANG #8	45	60	80	78
OUR GANG #9	37½	50	60	60
OUR GANG #10	37½	50	60	60
OUR GANG #11	33¾	40	50	48

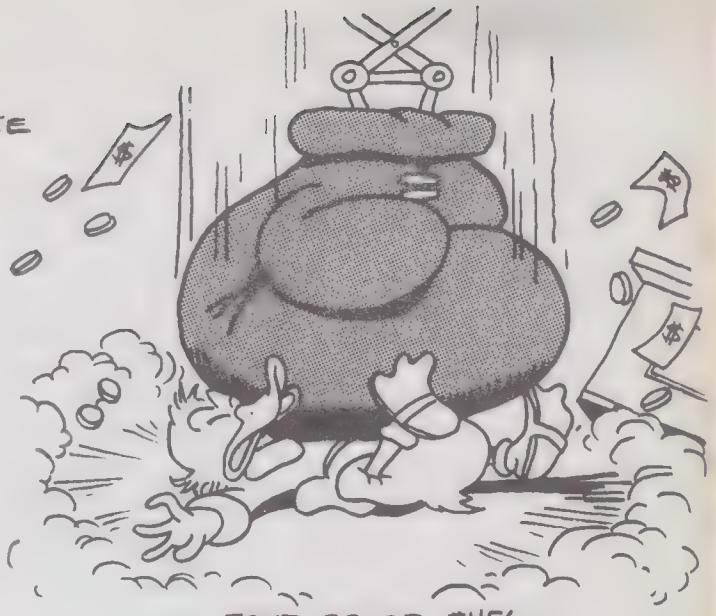
NOW WE SORT THE ABOVE ENTRIES SO THAT THE COMICS WITH THE HIGHEST PERCENTAGE GROWTH ARE NEAREST TO THE TOP OF THE LIST. WHEN TWO OR MORE COMICS HAVE THE SAME PERCENTAGE, WE PUT THE ONE WITH THE HIGHEST '77 TO '78 PER CENT GROWTH ON TOP. IF WE STILL HAVE ANY TIES, WE PUT THE COMIC WITH THE HIGHEST 1978 PRICE ON TOP. IF THERE'S STILL A TIE, THE OLDEST COMIC GOES FIRST.

USING THIS TECHNIQUE, WE FIND THAT THE COMIC WITH THE BEST OVERSTREET PRICE GROWTH (AND HENCE THE ITEM DESIRED MOST BY BARKS COLLECTORS?) IS 'DONALD DUCK'S ATOM BOMB'! HOW ABOUT **THAT**, BARKS FANDOM? SPEAKING OF BOMBS, WE NOTE THAT THE ITEM AT THE BOTTOM OF OUR LIST, WITH A MEAGER 8% GROWTH IN TWO YEARS, IS THE 1946 THROUGH 1949 FIRESTONES.

NATURALLY, WE WOULD LIKE TO FIND SOME COMMON TRAIT THAT CHARACTERIZES THE COMICS THAT DID THE BEST IN PRICE GROWTH. I CAN'T FIND ONE, EXCEPT TO NOTE THAT UNCLE $CROOGE COMICS SEEM TO DO WELL.

THE TEN COMICS WITH THE BEST 1976-1978 GROWTH RATE WERE THE FOLLOWING:

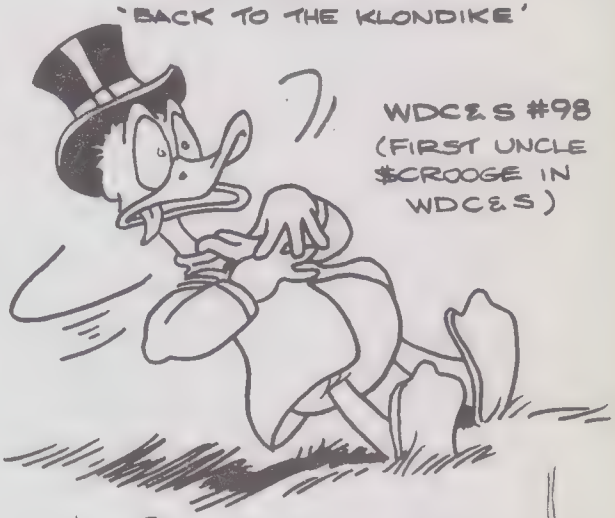
	GROWTH
ATOM BOMB	87%
FC-456	78%
WDC&S #98	78%
U$ #5	78%
FC-386	78%
OUR GANG #8	78%
FC-189	78%
FC-199	78%
DD #60	67%
VAC PARADE #1	67%



FOUR COLOR #456
'BACK TO THE KLONDIKE'

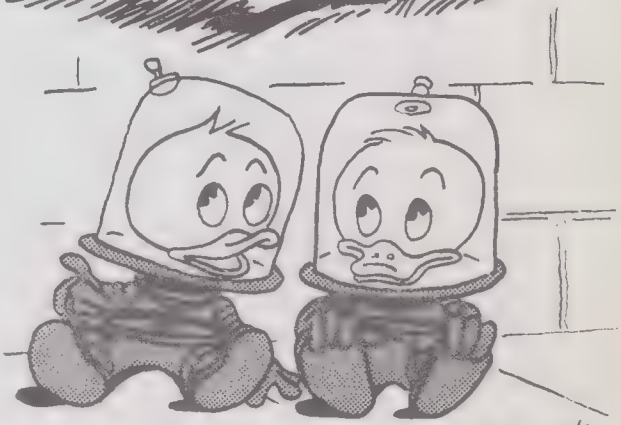
JUST FOR KICKS, I TRIED THE GROWTH ANALYSIS OUT ON A FEW OTHER BOOKS OVER THE SAME TIME PERIOD:

	GROWTH
U. $. # 16	33%
WDC&S #50	33%
WDC&S # 100	42%
WDC&S #200	17%
FC-48 (PORKY)	78%(!)
FC-79 (MICKEY)	56%
FC-367, 408 AND 422	53%



WDC&S #98
(FIRST UNCLE $CROOGE IN WDC&S)

IT WOULD BE INTERESTING TO POLL THE READERS OF THIS ARTICLE TO SEE WHAT THEIR FAVORITE ISSUES **REALLY** ARE! (SEND YOUR OWN TOP TEN LIST TO JOHN NICHOLS, AND PERHAPS HE'LL PUBLISH THE RESULTS!) BY THE WAY, MY TOP TEN LIST WOULD NOT LOOK MUCH LIKE THE LIST OF TOP GROWERS ABOVE!



UNCLE $CROOGE #5

Comics Economics//Get The Right Book At The Right Price In 1978//by Thomas Gibson

With the 'revaluation' every spring of comic books by the new Overstreet Price Guide, the collector also makes a new evaluation of his goals for that upcoming year. The new prices can be crucial to dealers, the paper value of whose holdings might rise thousands in a single day. But to the collector they represent only a portion of an increase they will experience before he eventually disposes of them, so for the meantime these increases in value are meaningless, in terms of books already owned.

The effect the new guide has on the collector is to increase or decrease his chances of acquiring a given book within the period until the next guide. Granted, the guide is only an average of the preceding year's price prices, and many dealers will price above or below due to demand, overstock, premium condition, etc. Also the ability to get books is largely dependent upon other factors, primarily travel resources, available funds, etc. Still, the purpose is to get the best value for the dollars actually spent on books. And in my estimate, probably more than 95% of all books exchanged are either sold or traded at guide prices, allowing a few nickels and dimes for rounding off.

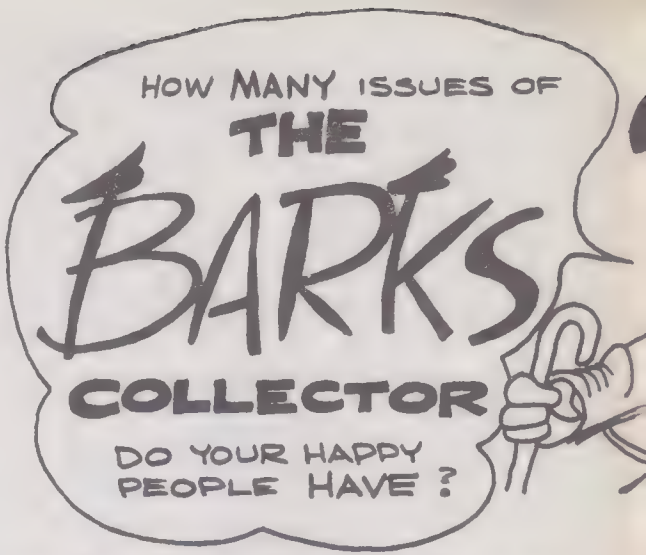
Given then that some books wil escalate more next year than others, it is true that by buying the right books first, the collector in the long run will get more comics and complete his sets quicker. The problem is how to tell which books are the best. The simplest indicator is supply; the more there are, the less desirable it is. Even when complete runs are offered, the supply indicator will

quickly become evident, since the supposedly scarcer and/or underpriced books will be the first to go, if priced right at guide with the others.

What this means in summary, in practical terms for the average fan, is this: The mere presence of a number of copies of a certain book, or issues within a certain range, suggests that they might not be the best buy. High supply and/or low demand mean that a book is less likely to escalate, and hence there is no hurry to get these issues unless there is some other special reason.

The collector who has the time to survey an entire convention before making his selections, or better yet, attend conventions and read advertisements regularly to observe availability over a period of time, is bound to get the edge on filling his sets. Of course, the dealer has an advantage over most fans since they know which books a lot of people are asking for.

The fan who can afford to travel to a number of cons, or can manage to find enough mail order dealers he feels he can trust, might be able to find enough books at guide to account for all of his comic budget. Up until now we have been speaking solely of purchasing or trading for books at no more than Overstreet prices. Many factors come into play though, that sometimes cause comics to be priced at above the book values, many times substantially. Of course, nobody can expect one source to be completely accurate about every comic, and this is where the first type of escalation begins.

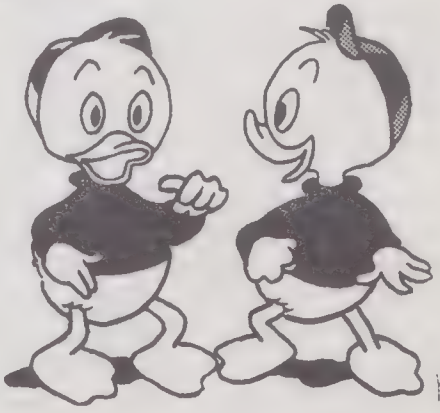


Every year, anyone who reads the new price guide and knows anything about the past year's market will look at some of the prices and scream 'scandalous.' Certainly, we know of no one whose collection rose as much as it should have. However even if the guide were perfect quotations of values as of the day published, the demand during that coming year would drive many of them up. So it is a fact that many comics will not at all be largely available except at increased prices, and the collector must then make the decision, not only which books to get, but how much over guide he is willing to go.

Buying at over guide is another thing entirely and requires more thought. Buying at guide is always safe if you buy quality books. Most old animal comics, almost all Disneys and certainly any Barks book old or new fall into this category. Any quality book, i.e., as apart from merely 'collectible,' is a safe investment, since if the owner becomes tired or dissatisfied with the book, he can generally trade it for others. And if he is unable to find an adequate trade deal, given the average escalation of Barks comics, the wholesale value of the book should in 2-3 years be equivalent to what he paid for it. Anybody who isn't prepared to save and enjoy a book for that long falls into the category of reader and not collector.

If you're paying above guide though, unless you want the book for some special reason so that the price becomes arbitrary, then there are two things you should look for to protect your investment. The first is to evaluate the chances of it escalating the next year. One way is to compare previous guides, but this by itself can be misleading. Consider the highly popular Uncle Scrooge 61-70 which increased by 250% one year and not at all the next. The best indicators come from personal experience. The insight gained from one short interchange with a major dealer might outshadow anything you can find in print, if his reply to your query for a book is 'yeah, you and everybody else.' Likewise information can be gained from conversations with fellow collectors and dealers, correspondence, and other participation in organized fandom.

Another possibility is that a book might be a good buy at more than guide even if the chances are not so good that it will escalate, if the odds are that it will sell at over guide again. The reasons for this are either condition or popularity. Condition has not been entered into until now for several reasons. In itself, discussion of condition and pricing is the subject for a separate article. With respect to this issue's specific topic of which books are the best buys, I have not attributed any effects to condition since Barks books seem to be consistent in any condition. There are a number of collectors for any shape from pristine to nearly destroyed reading copies.



The effect that condition has upon pricing that is important to remember now is that premium grade will bring premium price. This is true as a general rule with all comics, but is especially aggravated with any Barks books. The problem began with Overstreet's severely strict conditions for 'mint,' which invited dealers to set their own personal limit of how much damage to allow a book and still price it at mint. The new grade of 'Perfect Mint' in the 1978/79 Guide alleviates this some by legitimizing higher prices for top condition. But it also adds to the problem by creating a double standard for mint, for as many dealers who ha have been grading NM as Mint, will now grade Mint as Perfect Mint.

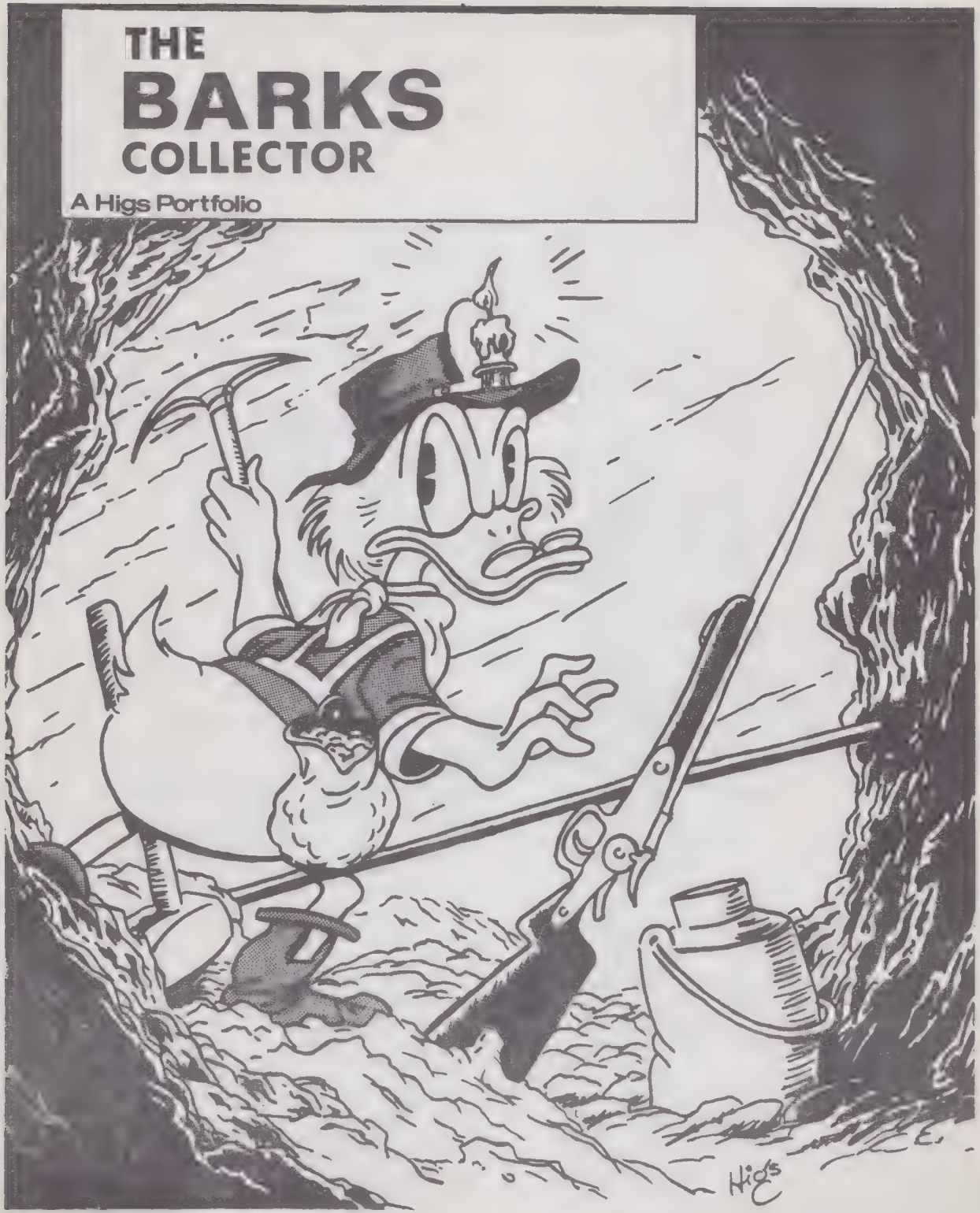
The price for a really nice mint comic can be very arbitrary, based upon what somebody thinks they can get for a truly prize item. Overstreet acknowledges 10 to 20 percent over guide, or about a 4 to 1 spread from good to mint, as normal. Actually, ranges of 6 to 1 and even 10 to 1 are not uncommon for certain issues in choice condition.

Popularity, and please accept a very general application of this term, is the other factor which might account for a book consistently selling at a high price, and hence being a good investment even at over guide. The reason for the popularity is in most cases reason enough for steady increases; first appearance, outstanding story and/or art, controversial subject matter, etc. In addition, there is always a greater demand on famous books, since when faced with the enormous number of books by some artists, or about a certain character, people tend to first choose the ones they have heard about.

I hope nobody expected me to name which books and numbers I thought would be the best to get. I don't want to be to blame if they plummet next year, and this isn't a 'how to buy for investment' article anyway, it's more like 'how to be practical about completing your collection.' Implying that the potential that a book will really go up should not encourage a collector to get that book if he doesn't want it already, since every book he gets for investment is one he didn't get for his collection. Speculation is totally apart from collecting; you can make money at it, but you can also lose. Whereby a comic purchased for a collection has one outstanding virtue; that irregardless of the value assigned to it by fandom, a value given it in fluctuating and inflating dollars (think about that, government economists--our comic books are more stable than the green scrip you call money) a comic that you get for your collection is irrevocably one that you know is worth to you, for entertainment and enjoyment, whatever you had to give for it. In that sense, there are no bad deals for the collector.

THE BARKS COLLECTOR

A Higs Portfolio



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I need just one copy of each book. Books must be the finest available, as if they had come right off the press, regardless of age -- no compromises acceptable. See page A-7 of Overstreet for definition of "pristine mint"-- this definition is only my personal minimum standard for the books wanted. There must be no sign of wear or discoloration anywhere, not even in margins or folds. Snow-whiteness of all pages & covers is the main criteria followed by general brand-new, perfect appearance. No creases, tape, stains, writing, printing & binding defects are in the least bit acceptable; the books must be perfect. I will pay double Overstreet mint price for most of these books in the above rigorous condition. Lesser grades, including what most dealers call "mint", are not of interest at any price.

UNCLE SCROOGE - #24, 31, 33, 36, 37, 38, 39, 40, 41, 44, 54, 59, 64, 66, 69, 104, 105

WDC&S - #108, 161, 164, 180, 210, 248, 270, 282

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I RESPECTFULLY REQUEST THAT YOU ABIDE BY THE FOLLOWING GUIDELINES IF YOU THINK YOU HAVE ANY OF MY "WANTS" :

(1) If you even have any doubt at all that it meets my stringent criteria, it almost certainly doesn't so please don't waste your valuable time or mine. Books have to be white-paged, glossy, perfect gems. My criteria is surely the most strict in all fandom.

(2) Please don't attempt to contact me by telephone; I hate telephones.

(3) DO NOT SEND ANY BOOKS TO ME BEFORE WRITING FOR MY PERMISSION TO SEND THEM. In that event I won't be responsible for what happens to them and will refuse delivery. I

am a collector working on my own small collection and not a "big" collector or dealer so I need only one copy of each issue(e.g., I neither want nor can afford a dozen copies of SCROOGE #33 or whatever; that might happen if I asked people to just send me all their ultra-mint books. Postage is too expensive to have to return a bunch of duplicate books.)

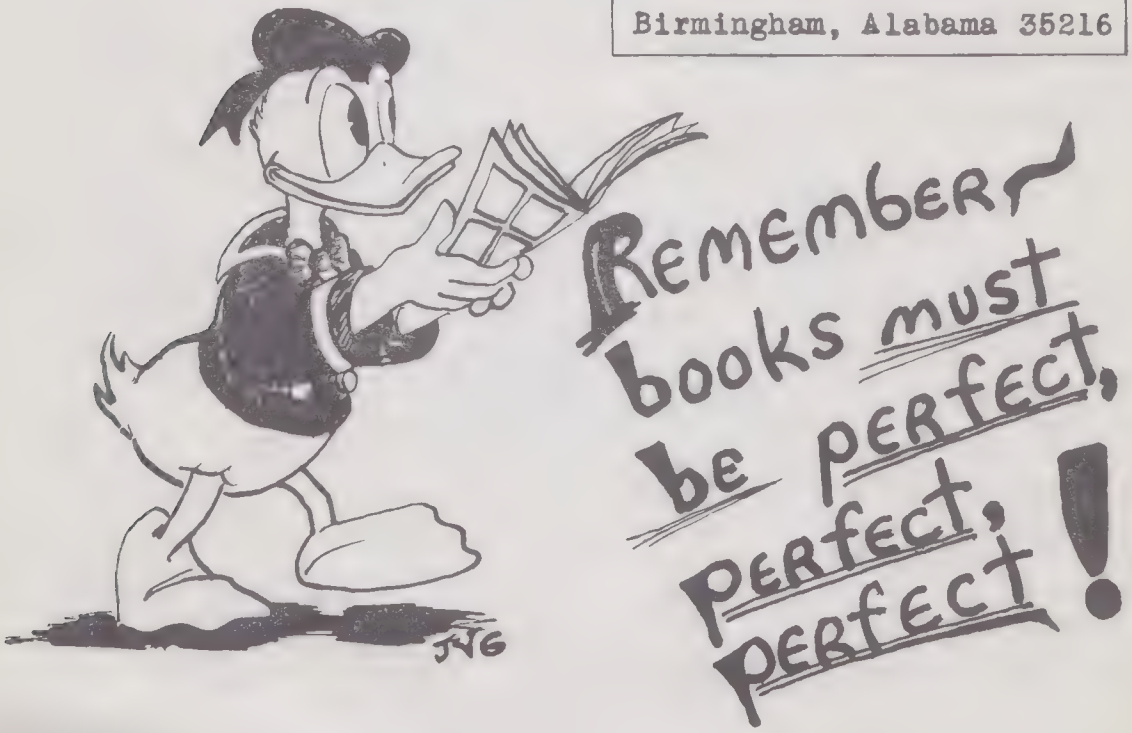
(4) ENCLOSE A S.A.S.E. WITH YOUR LETTER if you want a reply. In the event I have already ordered a particular book from someone else and you offer me the same issue, I would immediately use the SASE to advise you of same. Thus the SASE is for your benefit to let you know where you stand if I don't order from you; if you had a book I still needed, I would order using my own envelope and stamp!

THANK YOU !

Jim Gaines

1764 Woodbine Drive

Birmingham, Alabama 35216



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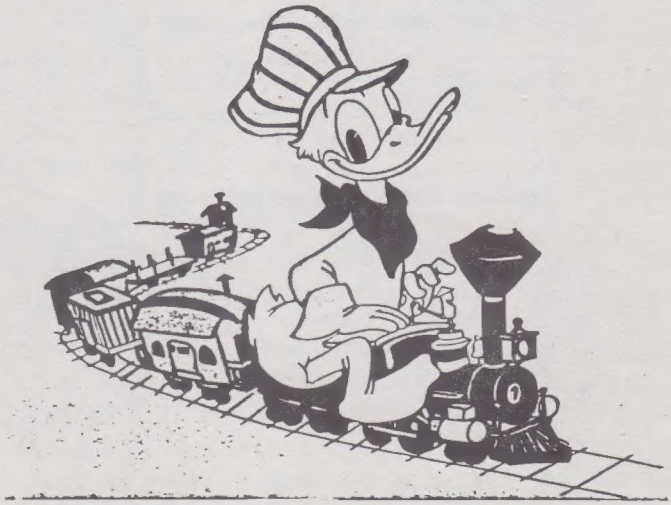

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Advertising rates and subscription details are on page three. Thank you,

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'The Other Duck Men'
Careers of Jack Hannah
& Al Taliaferro
Special Section:
New Guide Review
Getting the Best Buys
in 1978
New Art by Evry,
Gate, Higs & others
and more

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